

"Jerrica! Jerrica!" Rio comes rushing into your office calling your name.

"Yes, Rio," you say, looking up at your favorite guy. "What is it?"

"We're going to London," he tells you, "to shoot the video for Jem's new album *Crown Jewels*. I just made the deal."

"That's wonderful! When do you and Jem leave?" you ask.

"No, you don't get it," Rio replies. "We're all going—you, me, and Jem. After we shoot the video, we can sightsee! We leave tonight."

"Think fast," you tell yourself. "How on earth are you going to get yourself out of *this* situation? There is no way that all three of you can go to London together. You're Jem *and* you're Jerrica!"

"Oh, dear," you tell Rio. "Please don't be upset with me, but I can't leave. I'm swamped with paper work. You and Jem leave tonight and I'll follow you in a few days."

"Well, all right," he says reluctantly. "But promise me that we can spend some time alone in London."

"I promise," you say, giving him a quick kiss on the cheek.

"By the way," says Rio, "where's Jem? I can't wait to tell her."

"She and the Holograms are rehearsing in the studio," you answer.

Before you can stop him, Rio is out the door.

.....
Turn to page 2.

You've got to get to the rehearsal studio before Rio. You'd better act fast! You touch your Jemstar earrings and instantly transform yourself into Jem. Your white business suit turns into a hot pink minidress. You add a few touches to your makeup, fluff out your pink hair, and you're ready. Before you leave, you can't help but notice yourself in the mirror and think how truly outrageous you look.

You slip through a private door that goes from your office to the recording studio. Shana, Aja, and Kimber are already tuning their musical instruments.

"Lookin' good," Shana tells you, as you step up to the microphone. You glance over at Aja, Kimber, and Shana. "Let's rock'n' roll!" you say. At once, everything comes together—the music, the lyrics, the voices.

You see Rio enter the studio. He waits until you finish—then walks toward you. "Pack your bags!" he tells you. "We're off to London to make a video of *Crown Jewels*."

"That's wonderful," you say, acting surprised.

"By the way," he adds, "your friend, the Countess du Voisin, will be there, and I've been able to get a real Princess to play a part."

Go to page 3.

You arrive in London the next morning, check into your hotel, and then go directly to the studio. The set is fantastic! You and the Holograms try on your costumes.

You're happy to see your old friend, the Countess du Voisin, on the set when you arrive. "Countess," you say, "it's so wonderful to see you again."

You'd love to spend time chatting with her, but you see Rio approaching. With him is a beautiful young woman. "Countess, Jem," Rio says formally, "allow me to introduce you to the Princess Sarah Anne Paiget-Smith."

What should you do? Do you curtsy? How do you address a princess? Before you can say anything, the Princess steps forward.

"Please call me Sarah," she tells you. "You can't imagine what a thrill it is to meet someone as famous as you."

Sarah isn't stuck-up at all. In a matter of moments, you know that the two of you are going to be great friends.

"Jem," says the Countess, "why don't you, the Holograms, and Princess Sarah come to my home this afternoon for tea. You can take my car. It's parked downstairs."

.....
Turn to page 4.

"What a wonderful idea!" you say. "Do we have time, Rio?"

"Yes," he answers, "but take the rehearsal tape with you. Maybe you can play it in the car on the way down."

"Okay," you agree, taking the tape and slipping it into your pocket. All Rio seems to think about these days is work and Jem. If he only knew. . . .

Turn to page 54.

It's Rio!

"Oh, Rio," you shout. "You sure gave us a scare, but I'm still glad to see you. How did you find us?" you ask, giving him a friendly hug—after all, he's Jerrica's boyfriend, not Jem's.

"Shana told me," he says, "and I just followed the same tire tracks you did. But now that I'm here, you girls should go home."

"No way, Rio," you say. "We've . . . Rio, I feel . . . strange . . . faint . . . Ohh!!" A hissing sound fills the cabin.

"Knock-out gas," he shouts. "Hold your breath. I'm going to try to block the gas."

Rio takes off his jacket and tries to stuff it into the vent above you.

"It's a trap!" he says. "Someone must have been in here all along!"

You hear the engines starting up. The plane is taking off.

"Too . . . late, . . ." you say, sliding to the floor. You're out cold.

Turn to page 26.

Eric comes closer to you.

"I know Jerrica Benton's father was some kind of computer genius. Before he died, he built a type of super computer that can transform energy. I know you have that machine and I know it has something to do with your success."

Eric leans forward. His face turns red with anger.

"I want that computer!! And I want to know the secret way you and Jerrica control it." His shouts echo through the room.

"But, Eric, . . ." you start to say.

He continues to shout, "You've escaped from me before, Jem, but not this time. This time I took out a little insurance policy." He stands behind Sarah's chair to make sure you get the point.

"Eric," you try to reason with him, "I don't know what you're talking about. Jerrica is my boss, that's all. I don't know anything about a super computer."

You've got to stall for time. Eric is losing control. There's no way of telling what he might do! What are you going to do?

.....
If you think you should stall and try to bluff Eric, turn to page 38.

If you think you should try to make a break for it now, before it's too late, turn to page 25.

"Aja," you whisper, "the Princess could be in this room, too. We've got to look in here first."

"Okay," says Aja. "But let's hurry."

You put out your candles and enter the darkened room. Suddenly, a hand grabs you and pulls you forward. You stumble into the room and Aja follows. You barely make out the shape of a person moving toward you. Then the figure lights a candle, and you can see it's an old woman. She walks toward you.

"Why, you're Jem," she says sweetly in an American accent. "And you're Aja, one of the Holograms. I just love your music. Don't be afraid of me."

It seems odd that a woman of her age would be a Jem fan, but not impossible. You take a good look at the woman. Her gray hair is in a bun and she's wearing old-fashioned clothes. You decide she has a kind face.

"Who are you?" you ask.

"I'm Ethel Raymond," she answers. "I'm Eric Raymond's grandmother."

Turn to page 45.

Eric smiles at you. He glances around and spots Aja and Kimber at the buffet table. "I see your whole entourage is with you," Eric says.

Rio steps forward, but you stop him. Zipper, a thug who works for Raymond, is lurking in the background, waiting for a chance to throw a punch at Rio.

"So you figured out my little game. I must remember never to underestimate you, Jem. You're not as dumb as you look," Eric says, insultingly.

You glance over at Rio and see that he's about to slug Eric. Although you would love to see Raymond get it right here and now, there are still many questions to be answered.

Quick! Rio practically has smoke coming out of his ears! What are you going to do?

.....
Let Rio deal with Eric? Turn to page 63.

Try to keep him and your temper under control? Turn to page 24.

"I'll follow the Misfits," you tell yourself, "and find out where they're going and what they're doing in London."

You walk to the elevator.

"Sorry, Miss Jem," says the security guard, "the lift is on the way down. It'll be just a few minutes until it returns."

"Oh, well," you say, casually, "where's the staircase? I can just as easily walk down. No problem."

"Twenty-four floors?" he asks, showing you the door to the stairs.

You start down the stairs. You quickly bounce down the first five flights. The second five slow you a little. After the next five, you are a little breathless and your legs are shaky. After another three flights, you look at your watch and realize that Pizzazz and Stormer must be long gone by now. You'll never catch them.

.....
*You might as well go back upstairs and meet the Princess.
Start climbing and turn to page 61.*

The plane sinks lower.

"It's sand!" shouts Rio. You open your eyes as he neatly lands the plane. Everyone is safe! But what about Sarah, is she safe? And how are you going to get out of here?

Somehow you know these are important questions, but right now, just being alive is a gift.

"Hey," you say, tapping Rio on the arm, "want to go for a dip?" That sounds like a good idea. Cool off now, then you'll be ready for more adventure the next time you dip into THE VIDEO CAPER.

THE END

"All right," you tell Aja, "we'll try the tower first. Here, you go first. I'll follow."

Slowly you walk up the stairs. The flights are steep, but you keep climbing. If Sarah is up there, you've got to save her! When you finally reach the top, you see a long narrow corridor ahead of you. The walls are made of stone and you have the awful feeling that you're in a tomb.

"There's a light on in the room at the end," says Aja. "Can you see it? Look under the doorway."

"Yes," you say. "Let's go!"

As you and Aja walk down the corridor, you notice that the door to one of the rooms is open.

"Look," you whisper to Aja. "That door is open. Maybe we should see what's inside. We might find something we can use to protect ourselves."

"I don't need protection," says Aja doing a quick karate move on an invisible enemy. "Let's go directly to the tower room. We've got to hurry. Zipper might come back any minute now!"

.....
If you decide to look inside the room closer to you, turn to page 7.

If you decide to go to the lower room, turn to page 33.

“Quickly, Aja,” you say, “take the old lady and hide behind the curtains.”

You blow out the candle and hide behind a chair. The door slowly opens. The light from the corridor illuminates a figure who enters the room.

“Inside, you,” says the figure, dragging a second person into the room.

You recognize Zipper. And he has Shana with him! You must do something before Zipper finds you.

You touch your Jemstar earrings. Instantly the floor is covered with snakes. At the same time, you grab Shana and pull her behind your chair.

“Shana,” you whisper, “it’s me, Jem. Don’t be afraid.”

“Snakes! Snakes!” shouts Zipper, shining his flashlight on the floor. “Holy cow!”

They may be just holographic images but they’re real enough to scare Zipper. He runs out the door screaming.

“Outrageous! Truly outrageous!” Shana says appreciatively.

Suddenly, the old woman makes a break for the door. She’s pretty fast for an old lady—in fact, she’s getting away.

.....
Turn to page 55.

"Don't touch my hair," cries Pizzazz. "Not after it took me three weeks to get the right shade of green."

"Make it quick, girl," says Shana.

"Okay, the Princess is downstairs. She's tied up in the drawing room off the main hallway. She's just the bait to get you."

"Let her up," you say. "But hold onto her. I've got an idea."

You, Aja, and Shana lead Pizzazz downstairs and enter the drawing room. Sarah is tied to a straight-back chair. You quickly untie her.

"What's going on?" she asks. "Who is that strange-looking woman?"

"I'm sorry about all this, Sarah," you say. "I'll explain later. But first, we've got to leave a little surprise for Eric."

You tie Pizzazz to the chair in Sarah's place.

"Outrageous," says Shana, "you've done it again!"

THE END

The plane dips lower and lower. Rio is struggling to keep it aloft. Your eyes skim the countryside. You spot water.

"Rio, there's the water. That means beach . . . sand . . . flat land."

Rio maneuvers the plane toward the water. The jungle grows right to the edge of the water. No luck. Huge rocks appear on the beach. You hold your breath. Your heart is pounding so loud, Rio *must* hear it. You turn away so he won't see how frightened you are, and brace yourself for the crash.

.....
Turn to page 10.

You must take a chance, Sarah's safety comes first!

"If you tell us where the Princess is, we'll let that slimy grandson of yours go free. You have my word."

"He has her in the tower room," the old woman whispers. You turn to leave, but she stops you.

"Not that way, they've got armed guards at the door. Come over here," she says, walking to the bookcase. She starts to take books out of the case.

"This old house has many secrets. Behind this bookcase is a passageway that leads directly to the tower room," the old lady tells you.

As she pulls out the last book, a section of the bookcase slides back to reveal a hidden passage.

"Let's go," says Aja, stepping into the darkness.

Should you stop Aja? This could be a trap. Can you really trust any relative of the nasty Eric Raymond?

If you decide to use the passageway, turn to page 70.

If you think it is a trap, turn to page 64.

You, Aja, and Kimber get out of the Countess's car. "Ready for action," you say. "Let's go!" You set a quick pace, jogging beside the tire tracks.

"I know we wanted to see the English countryside," says Kimber, a little breathless, "but this is ridiculous."

"Slow down," says Aja, "I think I see something ahead."

"Right," you say. "It looks like an airfield."

You spot the Mercedes parked next to a small plane. No one seems to be around. A small ticket shack sits on the edge of the field.

"Jem!" cries Aja, "look at the plane. It says *Eric Raymond Enterprises*."

"I should have known!" you exclaim. Eric Raymond will do *anything* to ruin your career. Ever since your Dad died, Eric has done everything possible to cause you grief. This time he has gone too far.

"Stay here," you tell everyone. "I'm going to get a closer look and see what I can find out."

.....
Turn to page 65.

"No doorway!" cries Aja. "What will we do?"

"It's okay," you assure her. "Here's another hallway and I think I see a door down there." But there's no door at the end of the second hallway—just another hallway. Now, you're frightened. Your heart beats faster. Something is definitely wrong.

"What should we do? Should we go back?" asks Aja.

"No," you answer, trying to stay calm. "This has to end somewhere! We've got to keep going."

The hallway winds around to another, and then another. You're beginning to get dizzy. The candle is growing shorter. Pretty soon, it will go out.

"Here!" you cry, "It's the rope. Pull it."

Aja quickly pulls the rope. Something is happening to the floor. It's crumbling! You're falling!

Turn to page 60.

"Aja," you say, "it's Eric Raymond and another one of his thugs. Get ready! I'm going to get Synergy to help us out. You take care of the two men. I'll do as much as I can."

"Ready, Jem," replies Aja, setting herself in a karate stance.

You touch your Jemstar earrings. "Bats, Synergy," you whisper. "Let there be bats."

Turn to page 29.

You touch your earrings. The fireplace instantly comes alive, as huge flames leap from the hearth. They appear to reach right out at Zipper and Eric. It looks like the whole room is in flames. Zipper runs for the door and Eric backs into the farthest corner.

“Jem,” says Sarah, “run, save yourself.”

“It’s okay, Sarah,” you say, untying her ropes.

You and Sarah race for the door. You must hurry. In moments Eric and Zipper will be after you.

Turn to page 49.

"We must get to the Countess's estate and notify the authorities," you say.

"I agree," says Kimber. "But first, we've got to fix this tire!"

You, Aja, and Kimber are able to fix the tire without wasting too much time. Aja reads you the map and you drive directly to the Countess's estate. The Countess greets you at the door when you arrive.

"Jem, I was getting worried about you," she says. "Come into the library." Once inside, you tell her what has happened. She listens calmly.

"I knew *something* was wrong," she says, walking toward the desk. "This note came for you just minutes before you arrived." She hands you a sealed note. Your name is typed on the envelope. A chill runs down your spine as you read the note:

*If you want to see the Princess alive,
go to the old deserted castle in Tannington
Wells. No police. Come alone. Someone will
be watching you.*

.....
Turn to page 31.

“Come in! Come in!”

Now you recognize the voice. It's Zipper, Eric Raymond's stooge. You should have guessed! Eric will stop at nothing to cause trouble for you. He's kidnapped Princess Sarah, but he's probably after you.

Zipper leads you into a large room off the main hallway. The room is empty except for a single lamp, a table, and two chairs. A fire crackles in the fireplace.

Seated in those two chairs are Eric Raymond and Princess Sarah who appears to be tied to the chair.

You smile at Sarah to comfort her, since she appears really frightened. Eric sits behind the table and motions to Zipper to walk over to him.

“You see,” Eric says to Zipper, “I told you she would come alone. Little Miss Goody-Two-Shoes. She always does as she's told.”

Zipper snickers to himself. Eric stands and faces you. He says, “I've got you right where I want you, my dear. You're going to tell me everything I want to know. And soon.”

“What is it you want, Eric?” you say, bravely. “What could I possibly have that you would go to all this trouble to get?”

“It's your secret, Jem. I want your secret!”

.....
Turn to page 6.

"Jem," Aja says, "this is a closet. Great going!"

"Okay, okay," you say, and return to your exploration of the main hallway. "It's got to be here somewhere."

Clang. Clang.

"There's that sound again," you say. "Aja, over here. I found the doorway."

This time the door leads down a twisting staircase which ends in the middle of a long underground hallway.

"Now which way?" asks Aja. "Right or left?"

If you decide to go left, turn to page 71.

If you decide to go right, turn to page 59.

Before you can answer, the Misfits charge down the road on motorcycles. They throw smoke bombs and jeer as they ride around you. You just knew they were going to cause trouble!

"Quickly," you shout, "everyone back to the car!"

Somehow everyone reaches the car safely, or so you think.

"Where's Sarah?" you ask, looking around.

Too late! You look out the window just in time to see a big black Mercedes stop. Two men jump out, grab Sarah and get back into their sedan.

"Oh no!" you gasp. "She's being kidnapped!"

Your heart sinks to your knees. What are you going to do? You've got to save her!

Should you drive on to the Countess's estate and notify the authorities? Or will you lose too much time that way?

Maybe you should follow the Mercedes and try to rescue the Princess.

.....
If you decide to drive straight to the Countess's estate, turn to page 20.

If you decide to follow the Mercedes, turn to page 46.

You hold on to Rio's arm. He doesn't move. His fists are tightly clenched, but he stays in control.

You have no idea what Eric is talking about, but it must have something to do with the kidnapping and your mysterious airplane ride.

"What did you hope to accomplish by your little game?" you ask, hoping Eric will explain.

"That's easy. I hired Candy Lane to sabotage your little video," he says, pointing to the so-called princess. "Why, the overtime alone would have run into the millions! Plus, when everyone found out your princess was a fraud, you would have been the laughing stock of the industry."

"But why kidnap your own fake princess?"

"Jem, Jem, Jem," says Eric. "The Countess. I never could have fooled the Countess. My little Candy could easily fool you, but never real nobility."

You're absolutely furious, but you've got to remain in control. Count to ten.

Now turn to page 36.

“You’ve got one minute to make up your mind and tell me about your secret power, Jem,” Eric tells you. “Then, I turn you and the Princess over to Zipper.”

If you’re going to make a break for it, it’s got to be soon. Eric may decide to tie you up, and without the use of your hands, you’re helpless. You can’t touch your Jemstar earrings and contact Synergy. It is now or never.

You desperately look around the room for an idea. You’ve got to create a diversion. The silence is broken only by the crackling sounds from the fireplace. A dying ember catches fire and sizzles, momentarily lighting the room. That’s it!

.....
Turn to page 19.

When you wake up, nothing seems very clear. Bit by bit, it all comes back. The knock-out gas, the plane taking off, Rio! You go over to the nearest window and look outside. Oh no!

"Rio," you shout, "Aja, Kimber, wake up, we're not in England, we're . . . I don't know *where* we are!"

Slowly Rio gets to his feet and looks out the window with you. He glances at his watch.

"We've been out for five hours," he tells you.

"We could be anywhere," Aja adds.

She's right—you could be anywhere. You see trees, water, palm trees. You're obviously someplace tropical. Off to the right, you spot a road which cuts through the jungle.

"Rio," you say, "there's a road which leads away from the plane. I think we should get off this plane while we can. Let's take that road."

"And go where?" asks Rio. "We have no supplies, no maps. We're safer if we stay here, until we can figure out where we are."

If you decide to wait on the plane, turn to page 30.

If you decide to take the road, turn to page 35.

“Yes, I think you’re right, Jem,” Aja tells you. “Let’s go to the cellar first. But how do we get there?”

“I don’t know,” you say, “but maybe there’s a door under the staircase. Follow me.”

You hold the candle in front of you and in a short time find the door you’re looking for.

“This must be it,” you say, opening the door.

“It’s awfully dark inside,” Aja says, peering through the door.

You step through and Aja follows closely at your heels. Ouch! The two of you bump right into a wall.

Turn to page 22.

"Quiet, Jem," Aja says, standing up. "You'll wake the dead. I thought this was supposed to be a surprise party."

The three of you have a fit of giggling. Then you set off across the drawbridge. The castle actually has a moat!

"We can't just walk up to the front door and ring the bell," says Shana. "Who do we ask for, the kidnappers?"

"But that is just what we are going to do," you answer. "After we make a few changes."

You touch your Jemstar earrings, and instantly you, Aja, and Shana are transformed into three punk rockers, complete with spiked hairdos. When you ring the bell to the great hall of the castle, it's answered by someone you've met before. It's Zipper—a thug who works for your old enemy, Eric Raymond. Somehow you knew he was involved! Zipper stands in the doorway and gawks at you. He likes what he sees.

"Hello, Love," he says. "What can I do for you three ladies?"

"Our wheels broke down," Shana says. "Can you give us a hand?"

"My pleasure," he says. "Just lead the way." Shana and Zipper go off toward the car, and Zipper doesn't notice that you and Aja slip inside the door to the castle.

.....
Turn to page 41.

Immediately, bats fly out from the corners of the room and hover around Eric and the thug. They are so busy swiping at the bats that they don't see Aja coming from behind the barrels.

"Aiiee," she yells as she rushes out. She spin kicks the thug and karate chops Eric. They both fall to the ground unconscious.

"Good work," you tell her, as you untie Sarah.

"Am I glad to see you," Sarah says, laughing.

"Well," you tell her, "Eric is going to pay for this. As soon as you're ready, we're going to call Scotland Yard."

"No!" shouts Sarah. "No police! Don't call the police!"

What's going on here?

Turn to page 58.

"You're right. We should stay on the plane," you tell Rio. "Maybe we can find out where we are or what happened to Sarah. I'll search the front of the plane while you look around back here. If anybody hears anyone coming, sing out."

You reach the cockpit and find a few maps, some empty coffee cups, and a half-eaten apple. No pilot. No crew. No Sarah. The apple reminds you how hungry you are. Maybe the others are having better luck. As you turn to leave, you see men approaching the plane. You run to the back.

"Someone's coming!" you say. "I think it's the pilot."

"Back to where you were," says Rio. "Pretend you're still out. We'll see what they do."

You hear the pilot climbing into the cockpit. Then you hear the engines revving up. Oh no! The plane is starting to move down the runway.

"Rio, let's jump off now while we still have a chance," Kimber says.

"No," says Rio. "It's too late to jump. We'll have to stay put."

What do you say?

.....
If you decide to stay on the plane, turn to page 52.

If you decide to jump off the plane, turn to page 68.

The note is typed. There are no clues as to who wrote it or what they want with you.

"Countess," you say, "do you know anything about the castle mentioned in the note?"

"I'm afraid I've never been there—although it is very close by," the Countess answers. "I can draw you a map showing you how to get there. The place is open to tourists during the summer. But now it should be closed."

"Well," you say, "someone is planning a special opening for me."

"You're not going!" says Shana, breathless. "It has to be a trap."

"Jem," says Kimber, "let us all go with you. We can surprise them and rescue the Princess. It's safer that way. I won't let you put yourself in danger."

"I don't know, Kimber," you say. "I think I might have to go alone. The Princess's life could be in danger. It would be safer for her if I follow their instructions."

What should you do? If you decide to follow Kimber's advice and take the Holograms with you, turn to page 53.

If you decide to go alone, turn to page 42.

"Rio," you say. "We might as well get started. I have the feeling we're going to be doing a lot of walking."

You start walking along the edge of the runway to the road leading out of the airport.

"This would be a beautiful place to spend a vacation," Kimber says. "If only we knew where we were."

It is awfully hot. The road seems to be leading nowhere. Then, you hear a motor behind you.

"Jem, do you hear that?" Aja is practically shouting. "I think it's a car!" The car is a Jeep. As it gets closer, it slows down. You can see a policeman inside. He stops the Jeep and gets out. Great! You're saved. At last you've found help.

"Good day," he says. "May I see some identification, please?" He speaks English. What more could you hope for?

"Identification," you say. "Listen, we've been kidnapped, zapped with knock-out gas. We need help."

"You have no identification?" he asks.

"But, . . ." you try to say.

Turn to page 39.

“All right, Aja,” you say, “I think you’re right. We can’t waste time exploring every room in this old castle. Let’s go directly to the tower room.”

You and Aja tiptoe past the open door and stop in front of the door leading to the tower room. You listen at the door, and hear faint voices inside.

“What are they saying?” Aja whispers.

“I can’t tell. But one is a girl’s voice.”

You and Aja look around. You’re standing in front of a solid wooden door. There is a window in the hallway to the right.

“Try the window,” you tell Aja. “Can we get outside that way?”

Aja opens the window and leans out. “There’s a narrow ledge out here,” she says. “I think we might be able to use it to walk around and surprise whomever is inside the room.”

“Maybe,” you say, “but I think we should just knock on the door and see what happens.”

.....
If you knock on the door, turn to page 44.

If you use the ledge, turn to page 48.

Holding the candle in front of you, you lead Aja toward the steps at the end of the corridor. Cobwebs cling to the walls and hang from the ceiling. You push them away from your face. Dustballs float up from the floor.

“Oh, no!” cries Aja, “Oh, no!”

“What? What is it?” you say, suddenly stopping.

“I think I’m m . . . I’m going to . . . sneeze . . .”

Turn to page 56.

"Perhaps you're right," Rio says. "Let's try the road."

You follow the road through the jungle. The sweet aroma of tropical flowers and spice plants fills the air. You hear cries of birds and wild animals.

"Have you any idea where we are?" you ask Rio.

"The Canary Islands maybe, or the Caribbean. Who knows?" he answers.

The road turns into a dirt path. You're getting tired and you're hungry.

"Do you think we can find something to eat?" Kimber asks.

"Sure," says Rio. "Stay here a minute and rest. I'll scout around."

.....
Turn to page 50.

"You're behind all this trouble," says Rio.

"Quite right," says Eric, amused. "No hard feelings, I hope. My pilot got a little carried away with that knock-out gas."

"No hard feelings," says Rio, as he calmly steps forward and pushes Eric into the pool. When Zipper rushes forward, you neatly trip him. He goes flying into the pool as well.

"Outrageous!" shout Kimber and Aja.

"We have a great act," says Rio.

"Act," you say, getting an idea. "Aja, Kimber, we're going to give a special performance. Quick, into the cabana." You pull the rehearsal tape out of your pocket.

"Rio, put this tape on and announce our act in about fifteen minutes."

"Jem," says Aja, "we look awful. We have no costumes, no makeup, no music, no Shana."

"Stop complaining," you say. "We'll just improvise."

Zipper and Eric pull themselves out of the pool.

"You'll pay for this!" shouts Eric.

"No," you answer, "you'll pay!"

.....
Turn to page 72.

When you walk through the iron gate, you find yourself on a beautiful lawn. In the distance you can see a crystal blue pool. People are swimming, dancing and eating!

“Jem!” someone behind you shouts.

You stop in your tracks.

“Aren’t you Jem, the rock star?” a young man asks, walking toward you.

“Yes,” you say.

“Eric never mentioned you’d be here,” he says.

Eric! Eric Raymond!

That snake! Have you walked right into his nest?

Turn to page 51.

"Eric," you say, stalling for time, "believe me when I tell you that there is no secret power. It's just your imagination."

Eric's fist slams down hard on the table. Zipper looks at you menacingly. You can hear the thunder outside. *Boom! Boom! Boom!* Or is that your heart beating?

"Don't try to bluff me, Jem," he yells.

"All right," you say. "You're too smart for me, Eric. You've won."

You look over at Sarah. You've got to come up with a story that Eric will believe so you can get Sarah out of here.

"This bracelet I'm wearing," you tell Eric. "It contains a minicomputer that does what I tell it to. This is my secret."

"You think I'm stupid?" shouts Eric. "You think I'll fall for such a silly story? Your power comes from your jewelry! That's a laugh!"

.....
Turn to page 66.

“Well, you will have to come with me to headquarters. We have to be careful about smugglers on our lovely island.”

“Don’t you recognize us?” asks Kimber. “We’re the Holograms and this is Jem, the famous rock star.”

“Jem, so you’re here to smuggle gems and your gang is called the Holograms,” he says.

“No,” you say, “wait, I can explain.”

Too late. He escorts you into the Jeep. It looks like you’re going to be explaining for a long time. Sarah has waited this long to be rescued; she’s just going to have to wait a bit longer. Right now your adventure is at an

END.

"I hear guitar music!" you say.

"You're right, Jem," says Aja. "I hear it too!"

"Well, what are we sitting here for? Let's go investigate." At once, you start walking down the road. After a short time, the music becomes louder and louder. It seems to be coming from the west. You spot a footpath and show the others.

"This could be what we're looking for," says Rio.

Within minutes, you find yourself in front of a huge iron fence. The gates are locked but you can see a beautiful villa in the distance.

"What do you think, Jem?" asks Kimber. "Should we go inside?"

"I'm too tired to go on," you say. "Let's take a chance. At least we'll find out where we are."

.....
Turn to page 37.

The other passengers on the plane are just about ready to throw you off and get the aircraft flying when Lt. Henderson shows up.

"Sorry for the inconvenience, folks," he says without much enthusiasm, "Now what's going on here?"

"Arrest them both," you tell him. "Richard overloaded the circuits on purpose. The lights went out and Gabriella pulled the necklace off my neck."

"That's a good theory, Jem. I thought of it myself," Lt. Henderson says. "But I've got to have the jewels before I arrest anyone."

"Well I don't have them. You can search me if you want to. I don't care," Gabriella says confidently.

"Me, too," Richard adds.

"I've been up this creek before," the lieutenant sighs. "I searched everyone the night of the robbery and found nothing. I'm afraid we don't know any more than we knew that night."

"Wait a minute! Yes, we do!" you shout, clapping your hands together. "We know that Gabriella wears wigs!"

"Ridiculous," Gabriella snaps, standing up.

In an instant, you pull off Gabriella's red wig. She screams, and the fabulous necklace clatters to the floor.

.....
Turn to page 56.

Luckily Mrs. Hotchkiss returns just in time to explain to Gabriella why you're hanging around outside the library. Then she proceeds with the tour of the house, ending up in the east wing. There she opens the door of a large room filled with antique French furniture and dozens of closets.

"This is Gabriella's room," Mrs. Hotchkiss says. "A place for everything and everything in its place."

She opens closet after closet—one for shoes, one for dresses, one for coats, one for nightgowns, and even one with wigs.

"What's the puffy red wig for?" you ask.

"You should know better than to ask personal questions," she says, looking at you suspiciously.

You've heard enough, you've seen enough, and you've had enough of being a maid.

"Actually, Mrs. Hotchkiss," you say, "this job is too much work for me. The house is bigger than I thought, and anyway I'm allergic to artificial hair."

With that, you make a hasty exit.

.....
If you know why the puffy red wig is important, you already know what to do. So do it!

If you don't know, then turn to page 64.

The fire escape looks old and dangerous. You better not climb around on it. But maybe you can get help anyway. You slide open a window and lean out into the warm night air. The street below is deserted except for a man standing by a new Saab Turbo.

"Hey, you," you call to the man. When he turns to look up you shout, "Call the police!"

"Me? No way!" he says.

"But I'm trapped up here!" you shout.

"Well, *I'm* breaking into this car. So shut up and leave me alone," he says rudely.

Never mind him. You're going to have company soon enough. You hear a key in the lock and the door begins to open.

Turn to page 59.

Eight subway stops and a bus ride later, you and Kimber follow Amanda into Belmont Racetrack. There, she looks over her shoulder before slipping into the jockeys' locker room. When she comes out, she's wearing a purple and white silk uniform, with her long hair tucked under the cap. Anyone who didn't know better would think she was a boy.

For the next hour Amanda rides a beautiful brown thoroughbred horse around the track—faster and faster until rider and horse become a brown, purple, and white blur.

Afterwards, her face sweaty and muddy but filled with excitement, Amanda leaves the horse to its trainer and returns to the empty locker room. But by that time, you have already changed in the locker room—into Jem!

"Jem? Kimber?" Amanda says with surprise. "What are you doing here?"

"I didn't know you rode horses—as a boy," you say.

"Women still have a tough time making it as jockeys," Amanda says, slapping her riding crop against her thigh. "I've got to show them that I can ride first. Then I'll show them I've got long hair and painted nails, too."

Her hands, like her voice, are shaking.

"What other secrets are you hiding, Amanda?" you ask.

Turn to page 52.

“Jem! We’ve been looking everywhere for you,” says the police chief stepping forward.

But it’s not what you think. The police have solved the case of the Langley Jewels, and they’ve come to apologize for ever suspecting you! However, you’ll have to wait for the eleven o’clock news if you want to find out who did it!

THE END

"It's *Gabriella*!" you reveal. "I saw that same red wig in her closet. I also saw *two* tickets to Greece. I'll bet they're for Richard and her."

"But Jem, that doesn't prove they stole the jewels," Aja says. "And it's no crime to leave the country."

"Yeah, all we've really found out tonight is that Richard is having dinner with Gabriella and that she buys cheap wigs," Shana says.

"Okay, I guess I can't prove that Richard and Gabriella are thieves—yet," you admit, sitting down on the hood of a car in the parking lot. "But I'm still sure of it."

"We need a plan," Aja says.

"Let's trip her when she comes out of the restaurant. Maybe the jewels will fall out of her bag," Kimber says.

The less said about that plan the better, you decide.

"Hey—that's Richard's car over there!" Shana says.

"A golden opportunity," you say, snapping your fingers.

.....
If you want to search Richard's car, turn to page 57.

If you want to call the police, turn to page 11.

Bruno unlocks the loft door and comes in carrying half a dozen pizzas. But he drops them on the floor in a gooey mess when he finds Jerrica inside instead of Jem.

"Did you see a young woman about your height, your weight, and your muscle tone, but with a lot of wild pink hair and crazy clothes?" he asks, looking around the empty loft. "I'm supposed to be keeping an eye on her."

"I did see her," you say. "But if you want to keep an eye on her, you'll have to do it outside. I let her go."

"Uh-oh," Bruno says and dashes out of the loft.

As soon as the coast is clear, you rush out of the building and hop a cab, heading for the Plaza Hotel.

Just before you unlock the door, you turn back into Jem. Then you walk in—only to find the room filled with police.

Turn to page 45.

Whoever trapped you in the Spring Street loft has underestimated your courage. An unlocked window and a rickety fire escape add up to an easy out. Unfortunately *you* have underestimated the fire escape's need for repair. Your foot slips on a bent step and you tumble down to the ground, hitting your head.

The last thing you remember before you black out is Synergy turning off the hologram image that makes you Jem.

When you wake up, a handsome young doctor is standing by your hospital bed. His name tag says: DR. MASON.

"Where am I?" you ask.

"I know *where* you are. But I don't know *who* you are," Dr. Mason says. "You had no wallet when you were admitted."

"I don't know who I am either," you say.

The knock on your head has given you amnesia. You don't remember a thing about the fire escape with the bent step, the Langley Jewels, the Misfits, or the Holograms.

Turn to page 8.

In less than two days, Harry Knox comes to your suite in the Plaza Hotel and announces that he knows who the real thief of the Langley Jewels is.

"It's *you*! he says. "You're taking the fall. Hope you know how to pack a parachute."

Before you can say anything, the police rush in and drag you away. They're completely convinced that Knox is telling the truth.

How could this happen after you placed all your trust in this man? Because the real thief put \$10,000 in his hands to plant evidence against you.

Unfortunately, it's not always sensible to do the most obviously sensible thing. See you in twenty years, Jem.

THE END

If Gabriella hid the stolen necklace on her body, the airport officials will find it. But they might miss it if it's packed away in her bags. That's where you'll look.

Inside the terminal, you run up to the first uniformed airport security officer you find. "Officer!" you say wildly. "You've got to help me!"

The officer looks about your age. "Hey, you're Jem," he says. "What are you doing here?"

"I'm after the Langley Jewels," you say.

"So is every cop in the city," the officer says.

"But I know where they are," you say. "They're in a bag that is being loaded onto Flight 238 for Greece right this minute. We've got to get it. Instantly!"

"Okay, come on!" he says pulling you onto an electric cart and driving crazily down the terminal halls.

When you come to double swinging doors marked LUGGAGE HANDLERS ONLY, he doesn't stop. He crashes right through and races out onto the runway to catch up with the string of trucks hauling luggage to a waiting jet. He screeches to a stop right in front of the trucks.

"Hold it! Police business!" the officer shouts.

.....
Turn to page 12.

Who wants to be a maid and spend hours cleaning? You'll go for the social secretary's job. After three hours of waiting, Gabriella finally interviews you.

Using the name Gwen Spring, you answer her questions confidently but not too confidently. Suddenly the telephone rings.

"Answer that, please, Gwen," Gabriella says.

Obviously this is a test.

It's a TV reporter calling and she wants an exclusive interview about the stolen jewels. You say, "Miss Langley does not give interviews. She will issue statements about the robbery once a day. Thank you for calling."

"You handled that very well, Gwen," Gabriella says. "I've just about decided to hire you. But first tell me this: Do you speak French, Russian, and Japanese?" No. "At a formal dinner, do you know a fruit knife from a fish knife?" No.

"But I could learn," you say, smiling.

Gabriella is certain that you can—but not on *her* time. She wishes you good luck and good day.

Next time you snoop around Briar House, you'll either have to learn French, Russian, Japanese, and fruit knives—or you'll have to find *another* way in!

THE END

"What do you mean?" Amanda asks nervously.

"A couple of days ago," Kimber says, "I saw you steal one of Jem's lipsticks. Have you stolen anything else lately, Amanda? Like some jewels?"

Amanda sits down on the bench next to her pile of clothes. From the pocket of her blue jeans she removes the tube of lipstick. "I know it was wrong to take this," she says, handing it to Jem. "I wanted a keepsake of my favorite band, that's all. But I wouldn't steal a ruby necklace. I'm going to be rich and famous, but I'm going to earn it myself—as a jockey."

You smile, pushing the lipstick back into Amanda's hand. "Keep it—for luck," you say.

Obviously, you've decided you believe Amanda.

"We'll keep your secret," Kimber says. "But, if I could ride like that, I'd want people to know who they're watching."

Amanda lifts her hat and lets her brown hair fall across her shoulders. "Thanks," she says as you leave.

Well, if you don't think Amanda did it, who did?

Turn back to page 29 and choose again.

Those voices in the library sound interesting so you move close to the slightly open door.

"I'm sorry, Miss Langley, but you'll just have to be more patient," says an unseen man behind the door.

"And precisely why should my brother and I be more patient than we have been, Mr. Paxton?" Gabriella asks.

"I didn't say you and your brother. I said *you*," Mr. Paxton replies. "Charles hasn't been bothering me every day about when my insurance company is going to pay off for the theft of your jewels. But you have. So I'll tell you again that the insurance company is not going to pay out five million dollars until we've completed a thorough investigation."

"Hasn't it been done by now?" Gabriella asks.

"We're still checking out certain suspects—you among them," Mr. Paxton says bluntly.

You hear Gabriella take a quick breath.

"Let's face facts," Mr. Paxton says. "It's possible you stole your own necklace to collect the insurance. That way you could have your cake and eat it too."

"That is quite enough," Gabriella says coldly. "The butler will show you out."

You hear Mr. Paxton get up to leave—and you're just outside the door!

.....
Turn to page 42.

Because your fans are important to you, you sign the autographs, answer the questions, and pose for the pictures. It takes only twenty minutes.

But those are a crucial twenty minutes. Because when you finally get free and make a dash for Richard's table, he and his date are gone.

"He was here, all right," Shana snorts. "I can tell from the \$1.25 tip the cheapskate left."

"Richard and his date must have been the only people in the restaurant who saw us and ran the *other* way," you say. Your hand is sore with writer's cramp.

Writer's cramp and perpetual white spots in your eyes from flash bulbs may be the down side of fame sometimes. But usually it's a small price to pay for the adoration and loyalty of fans. Except tonight. Tonight Richard has gotten away, and your fans have cost you the solution to the theft of the Langley Jewels. You'll have to be luckier—and trickier, too—next time.

THE END

Ignoring Raymond, you quickly pocket the piece of paper with the address and make a speedy exit.

The building at 34 Spring Street is a four-story warehouse that's been turned into artists' lofts. You find another handwritten note by the front door buzzers that says: MISFITS—RING FOURTH FLOOR FOUR TIMES.

You ring the buzzer four times and the door buzzes open. Someone is home, but are you sure that's good news?

The fourth floor is completely dark. Too dark.

You step out of the elevator into the blackness. Your heart pounds, and your hands are poised, karate fashion. Ready to defend yourself, you walk down the hall until you come to a door—an unlocked door.

You open it and step into a darkened loft. It's bare and there's no one in it. Whoever let you into the building is gone.

That's when the door slams behind you. Someone was outside in the hall. The door lock has the last word—*click!* How are you going to escape?

.....
If you want to call to someone on the street for help, turn to page 43.

If you want to climb down the fire escape, turn to page 48.

With the jewels lying on the floor of the jet, in full view of Lt. Henderson, Gabriella has no choice but to confess.

"It's all true. Everything she's said," Gabriella says, fluffing her real brown hair. "My brother and I are out of cash—thanks to his extravagant spending. A month ago he told me we were going to have to sell the jewels to raise money. Sell this perfect necklace? I couldn't stand the idea. Without it, my life would never be perfect again."

"So you wore a very expensive brown wig to the mansion that day," you chime in. "It was so real-looking that no one suspected it wasn't your own hair. In the dark, you grabbed the jewels and put them *under* the wig." Gabriella nods.

"You were planning this all along, then," Lt. Henderson says.

"No," Gabriella insists. "Not until the night of the press party. When Pizzazz came in with that story about Jem stealing the necklace, it gave me the idea to do it—and let Jem take the blame. I approached Richard that night and asked him to help me." She smiles down at him, and it's obvious to everyone that they've fallen in love.

Turn to page 17.

Under cover of the night, you and the Holograms sneak across the parking lot of the River Cafe and peer into Richard's car.

"It's filled with suitcases," Kimber exclaims.

"He's gotta be taking a trip because no one changes his clothes this much on a dinner date. Score one for you, Jem," Aja says.

"Let's have a look at these suitcases," Shana says, reaching for the handle of the car door.

"Wait a minute, you guys," you say. "What if the car has an—"

Your voice is cut off before you can say the word *alarm*—by the world's loudest, most devastating car alarm.

"Who invented this alarm? A heavy metal band?" Shana screams, holding her ears.

Suddenly a crowd pours out of the restaurant. Leading the way are Richard and Gabriella. The instant she sees you, Gabriella freaks.

"Stop them, Richard!" she screams. "They're stealing my jewels!"

Turn to page 30.

The next morning Pizzazz, Roxy, and Stormer take over watching you. The Misfits are terrible Scrabble players, but at least they bring a TV.

Pizzazz's plan is working. According to the TV news, the police are convinced you ran off with the Langley Jewels and they've declared an all-out search for you in three states.

You've got to escape. But how *can* you when someone is always watching you?

.....
If you think you can talk Stormer into letting you go, turn to page 36.

If you think you can trick Bruno, turn to page 22.

Uh-oh. Someone's coming and it's got to be whoever locked you in this loft. The lights snap on. There stands Pizzazz, her hands on her hips and a mean smile on her face. Her tiger-skin leotard, leather miniskirt, and silver-studded, over-sized black leather jacket are supposed to make her look like she's ready for a fight. But she looks like Shirley Temple compared to the enormous man next to her. You couldn't measure him in feet. You'd have to measure him in stories. He's also wearing more earrings than you are, and three of them are in his cheeks!

"This is Bruno. He's a wrestler," Pizzazz says. "Bruno, no one comes in, and for sure, *she* doesn't go out."

"Why have you kidnapped me?" you ask.

"We haven't kidnapped you," Pizzazz says. "We just got tired of your following us around, so we set a trap—and you walked right into it. We'll only keep you here for a few days. That'll be long enough to convince your public that you took off after stealing the Langley Jewels."

"It doesn't matter how long you keep me here," you say. "If you stole the necklace, you'll pay for it."

Bruno growls at you threateningly.

.....
Turn to page 15.

You run out of the River Cafe once your fans start to close in on you. What you've got to say is not for public ears.

When you and the Holograms are outside you cry, "Richard stole the necklace!"

"How did you figure that out?" Shana asks.

"The whole plan depended on the lights going out," you say. "And Amanda told me today that Richard set up the lights himself that night. He must have overloaded the circuits on purpose to make them blow a fuse."

"But you said Richard was behind his camera. He couldn't have grabbed the necklace unless his arms were twenty feet long," Aja says.

"I know that," you say. "He had an accomplice—the woman in the puffy red wig!"

"Who is it?" Kimber asks eagerly.

.....
If you know who owns a puffy red wig, count the letters in the person's first name. Then multiply by 5 and add 1. Now turn to the page with the same number as your answer.

If you don't know who owns a puffy red wig, follow one of the other suspects on page 29 until you find out. Then, as soon as you know who has a red wig, turn to the last page in this book. Don't forget—go to the last page in this book as soon as you know who has a red wig! Good luck.

It doesn't matter that Richard's too busy taking photos of Lance Pistol to talk to you. In fact, you think it will actually help your investigation. With all the action around here, who's going to notice "plain old" Jerrica Benton?

You've decided Amanda, Richard's assistant, is your best bet for easy information.

"This is so exciting," you gush to Amanda in a whisper when she takes a break. "Your job is so exciting!"

"It's hard work," Amanda says. "I do everything—set up the lights and power cords, load the film and lens the cameras. All that Richard has to do is click the shutter."

"Gee, I read in the paper you guys were at a robbery the other night," you say innocently.

"Yeah, a fuse blew and the lights went out. Too many lights on one circuit," Amanda says without emotion.

Apparently she doesn't see you circling in for the big question. "Was that your fault?" you ask.

"Lights don't go out when *I* string them," Amanda says. "I wasn't responsible that night. Richard laid the power cords himself that time."

Just then Richard calls Amanda back to work.

.....
Turn to page 31.

Richard's the target of your investigation today—and you're going after him alone.

"If I go as Jem, I won't be able to watch Richard close-up," you explain to Aja, as you borrow her baby blue jogging suit and push your hair back with a blue and white sweatband.

"Yeah—but even Jerrica can't get close to him if she doesn't know where he is!" Aja teases.

You pick up the phone and dial the Manhattan Dreams ad agency. When the receptionist answers, you say in a disguised voice, "Richard Gilley, please."

"He's out on a shoot," the receptionist says.

"I'm one of the models he's using today but I've lost the address of the shoot."

"You've lost the address of the Statue of Liberty?" says the stunned voice on the other end.

You hang up quickly and say, "See you later, Aja. I'm going sightseeing."

Turn to page 23.

Outside the Manhattan Dreams ad agency, no one on the street notices you as Jerrica Benton—and most importantly, Margaret Draper and Gordon Walsh won't recognize any of you, either. So the four of you can follow them everywhere. Sooner or later, they'll contact someone about the stolen gems—if they're guilty.

At seven in the morning, you follow Gordon and Margaret from their office to a restaurant, where they have a business breakfast with a client. Then they go back to the office. At noon, you follow them to a restaurant for a business lunch. Then they go back to the office. At three they go for a coffee break with a client before a late-night business dinner—with more clients!

.....
Turn to page 35.

You race for the front door of the Langley mansion and catch a slow, boring, but safe bus back to the city.

In your suite at the Plaza Hotel, you have the spotlight while the Holograms are an eager audience.

"According to the insurance man, Gabriella has a definite motive for stealing her own necklace—to collect on the five-million-dollar insurance policy," you explain.

"She'd have the money *and* the necklace," Aja says.

"Right, but she's not going to stick around here with them," you say. "I happened to see two airline tickets to Greece. Gabriella's name was on one, but I didn't have time to read the name on the second one."

"It must be Charles," Aja says. "He's her brother and they're his jewels too."

"No one with eyes as blue as Charles's could do something rotten like this," Kimber says.

"Well, we've got to find out who's planning to leave the country with her," Shana says.

"Looks like we have more investigating to do," you sigh.

.....
Turn to page 29 and choose whom to follow next.

Gabriella grabs the envelope Kimber just found in her suitcase. "It's Charles's handwriting," she says, ripping it open violently. Then she reads the letter aloud. It tells the whole story:

Dear Gabby,

I'll bet you're disappointed to find this letter in your suitcase instead of the family necklace. But think how I felt when I finally realized that my own little sister was the one who stole our inheritance.

The two airline tickets to Greece—one for you and one for that photographer friend of yours—tipped me off. After that I put one and one together and got five million—the size of the insurance check for the jewels.

I don't know how you hid the necklace. The police searched us so well! However you did it, it was very clever. Too bad you weren't so clever about hiding the jewels at home. It didn't take me long to find them in your shoe closet. I know you so well.

By the way, forget about going to the police. They'll never find me. And besides—then you'd have to admit that *you* stole the necklace in the first place. Of course, if someone else finds this letter before you do, you can also kiss the insurance money good-bye. Good luck, little sister, and good-bye.

Charles

THE END

The next morning while you're eating breakfast on the terrace of your hotel room, you get a big surprise of your own. Splashed across the front page of the newspaper is a huge photo of you—hitting Pizzazz! The headline reads: **COSTUME JEWELRY QUEEN PASTES HER RIVAL.**

Two minutes later the telephone rings. It's Mecca Jewelry calling to fire you as their model. "We've decided that's not the kind of excitement we're looking for."

"But it's not fair," you say unhappily.

You've lost the modeling job, but that won't stop Jem and the Holograms from writing a new song called "It's Not Fair." And guess what? The single goes platinum in two days and the music video wins five awards! The next time your picture hits the front page of the newspaper, the headline says: **JEM: PERFORMER OF THE YEAR.** You send a dozen copies to the Misfits with a note that simply says "thanks."

THE END

Eric Raymond doesn't give you much of a choice about singing with the Misfits. It's either go on stage now or face more bad publicity. Okay, you'll sing with them. But one thing's for sure—it's not going to go down the way *he* plans.

First you're going to thank the Misfits *on stage* for agreeing to give half the profits from the concert to charity! That should be a great surprise to them. Then you're going to congratulate Pizzazz for deciding to retire from show business while she's still young.

It's a good plan. Too bad you've never been to a Misfits concert before.

The minute you hit the stage, the fans hit you with garbage, water, and someone even throws a dead mouse! But hey—how could you know? At *your* concerts, your fans throw flowers and small stuffed animals at your feet.

So your plan is a total failure.

You'd better get hosed down, take a bath *and* a shower, change your clothes, and then . . .

.....
You can follow another suspect on page 29.

Or if you want to go to the address you found on the note in the Misfits' dressing room, turn to page 55.

An around-the-world dream tour starring the world's two top pop groups? It's too good to pass up! You and the Holograms immediately rush back to the Plaza Hotel and stay up all night packing your wardrobe.

Early the next morning, you board a private jet and say good-bye to New York City and the Mislits, to the photography shoots for the jewelry ads and to the Langley Jewels. And you also say good-bye to the mystery of the *Jewels in the Dark*. It's a mystery that would have drawn you into a strange whirlpool of action and suspense *on that very same day*! But since you left town, the mystery never happens. And so this is . . .

THE END

You and the Holograms split up in the airport terminal, checking TV monitors for the flight that Richard and Gabriella took. Who knows where Shana, Kimber, and Aja have gone. But *you* choose a flight to Greece that's leaving in two minutes. You've got to get on that plane and hope that Richard and Gabriella are on it too.

Hold it. The security check! How are you going to get through the gate without an airplane ticket?

Thinking quickly, you flash them an old ticket that was buried in the bottom of your purse.

Turn to page 20

As you bump along in the cab toward Briar House, the family estate of Charles and Gabriella Langley, you happen to catch a look at yourself in the mirror. What a joke! Your hair is brushed back from your face, your skirt and sweater are boring beige, and as for makeup, all you're wearing is a little eyeliner. But that's the look you need in order to fool Gabriella Langley into giving you a servant's job at her mansion. How else are you going to snoop around for evidence against her?

The trouble is you don't even know if there's a job opening at Briar House!

The cab drives through the richest area of Long Island, until it pulls up at Briar House. You jump out and ring the buzzer.

"May I help you?" asks the tall elderly man in a butler's uniform who opens the door.

"I'm here to apply for a job," you say anxiously.

"Which one?" asks the butler. "We need a maid and Ms. Langley needs a social secretary."

Bingo! There's not one job available—but two! Which one will you try for?

.....
If you choose the maid's job, turn to page 7.

If you want to be Gabriella's social secretary, turn to page

51.

Carefully you pick up a hallway extension phone, hoping to hear a clue about Gabriella's private life. What you hear is a man talking rapidly to Mrs. Hotchkiss, who is giggling.

"You and I are like peanut butter and jelly, pretzels and beer, tacos and indigestion. I'm telling you, Millie Hotchkiss, we belong together, and if you're half as smart as I think you are, you'll put down that phone right now and marry me. What do you say, Millie?"

"Bert, there's another call coming in," Mrs. Hotchkiss says. "I'll have to put you on hold."

Is she going to say yes to this romantic offer? What's taking her so long? Suddenly, you hear footsteps coming toward you. Before you can move, Mrs. Hotchkiss catches you in the hall with the phone in your hand.

"Just as I thought!" she shouts. "When I pushed the hold button, the light on the telephone didn't start flashing. I knew someone else was on my line. You're fired—get out!"

Maybe Mrs. Hotchkiss won this round. But she was wrong about the salt in the sauce. You'll prove it next time.

THE END

So now you know who was wearing the red wig that night at the River Cafe. You've got to call the police and tell them everything you know.

You dash out of the thief's house as fast as you can, and to your surprise, run straight into Kimber, Aja, and Shana. They've got the limo parked just down the road.

"What are you doing here?" you ask your friends.

"Lieutenant Henderson called," Kimber explains as you climb into the car. "He said that if you're investigating this robbery alone, you'd better be careful. We got worried."

Lt. Henderson is just the person you want to talk to. So you dial his number on the car phone and tell him everything you've figured out about Richard and his accomplice. While you're talking, someone comes out of the house.

"There she is! She's leaving with suitcases!" Shana screams, practically breaking your eardrum.

"She's wearing the red wig," Aja adds, twice as loudly.

"Follow them," Henderson says over the phone.

An hour later you're still on her tail when she stops to pick up Richard, who also has his luggage packed.

You'd better not lose them now!

.....
You know who she is. So count the letters in her name, and add 15. Then turn to the page with that number.



YOU are JEM, the fabulous and famous rock star. In London to shoot a new video, you're thrilled with your sensational wardrobe—and with the guest appearance in your video of a pretty young English princess.

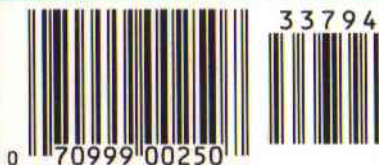
You and Princess Sarah become friends. She is excited about riding with you in the Rocking Roadster to the English countryside for the weekend. But when you stop to change a flat tire, the princess is kidnapped!

You're sure the Misfits are behind this caper but everyone will think it's your fault. In your quest to find the princess—and save your career—you must make the right choices as you

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ISBN 0-345-33794-8



Cover printed in USA

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JEM™

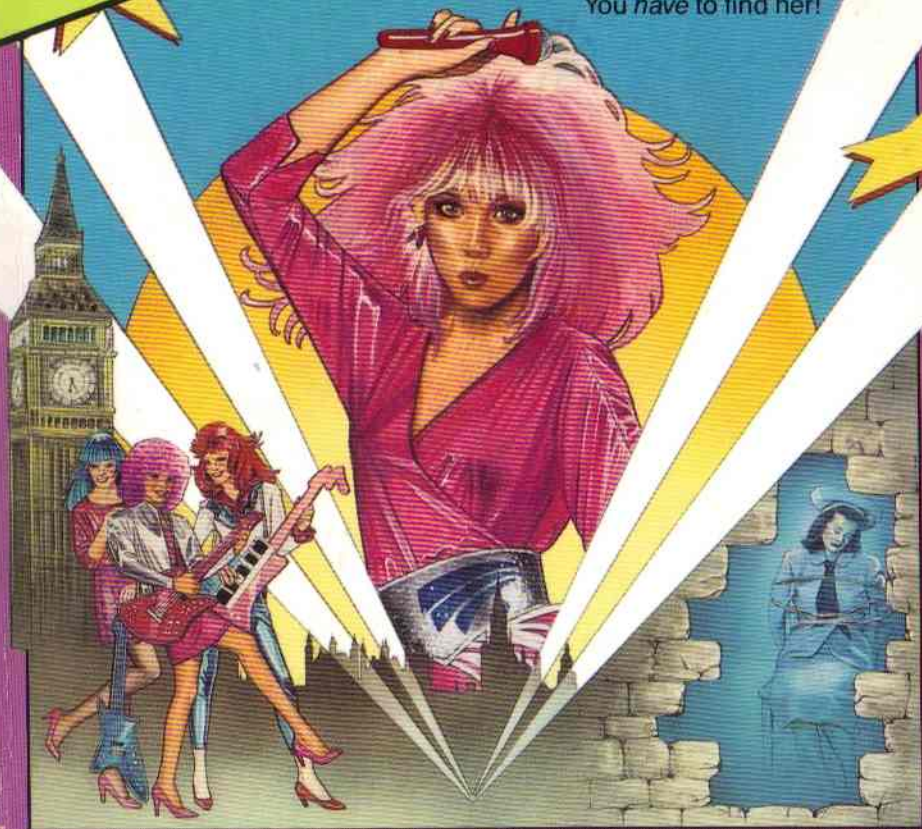
Truly Outrageous!

#2

The Video Caper

by Jean Waricha

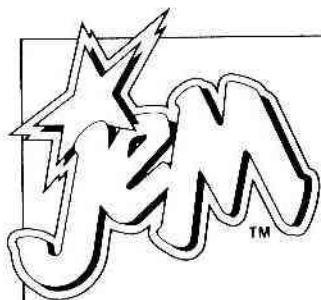
YOU are JEM!
The Misfits kidnap
an English princess—
and blame it on you!
You have to find her!



THE SPOTLIGHT IS ON YOU!

You are Jem—the hottest rock star around! You and your group, the Holograms, shot to the top of the rock charts and that's just where you have stayed—on top! But as famous as you are, almost no one knows your secret. You are really Jerica Benton, president of Starlight Music. The Jemstar earrings you always wear are actually mini-transmitters that connect to a super-advanced computer called Synergy. It is Synergy that creates the holographic images that transform you into the totally outrageous Jem.

As Jem, you will lead the glamorous life. Just read the story and follow the directions at the bottom of each page. Hurry up. Get started. It's showtime!



FIND YOUR FATETM



The Video Caper

by Jean Waricha

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Library of Congress Catalog Card Number: 86-90789

ISBN: 0-345-33794-8

Editorial services provided by Parachute Press, Inc.

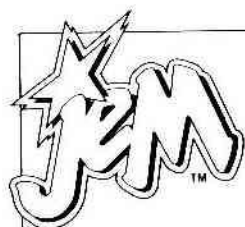
Text design by Gene Siegel

Manufactured in the United States of America

First Edition: December 1986

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*To my mother,
Helen, and to the memory
of my father, John.*



The Video Caper